

A Biographical Dictionary of Architects in Maine



Charles H. Pond 1802-1884

Bangor's great period of economic expansion in the 1830s before the Panic of 1837 was dominated by two resident architects of nearly the same age, Charles H. Pond and Charles G. Bryant.¹ Both men trained under Boston architects,² but nothing is known about the circumstances in which they learned their profession. Their careers in Bangor were quite brief, but because of the great number of buildings constructed (in 1836 alone, over 500 buildings were erected, many of them of brick), each has a considerable list of designs. The influence of each man upon the other is not apparent in their Bangor work; and in fact a group of handsome Greek Revival houses with carved ornamental detail has to be assigned to a hypothetical third man, because they are insufficiently idiosyncratic to be attributed to Pond or Bryant,³ both of whom had a talent and preference for finely carved classical ornament. In addition to his personal oeuvre, Pond is important because of his relationships with other architects. He was a teacher of Calvin Ryder, who later became a prominent Boston architect. Judging from his work in Bangor, it appears that Pond was influenced by Charles Bulfinch and Alexander Parris, as was Charles G. Bryant. Some of Bryant's more interesting designs recall earlier works by Bulfinch in Boston,⁴ and an instance of the possible influence of a Bulfinch work on Pond is noted in regard to the Jewett House addition of 1839. Both he and Bryant were also contemporaries of the Boston architect Isaiah Rogers, whose influence can be seen in their designs. In Pond's case, it may be through Bryant's work (i.e., Company No. 4 Firehouse, St. Louis), and his career is therefore deeply rooted in Boston architecture of the first half of the nineteenth century.

Pond had a long career in St. Louis, Missouri, from late 1839 to his death in March, 1884. Much less is known about his work there than in Bangor despite

references in the *Missouri Republican* to the numerous private residences and public buildings he designed and to his services as "resident government architect."⁵ The city was host to many other architects because it was large; and as it continued to grow, its old core disappeared. Furthermore, the creation of the Jefferson National Expansion Memorial in 1939 occasioned the destruction of forty blocks of important historic buildings.

Pond came to Bangor about 1830, possibly because of a family connection. His first wife, Julie E. Wentworth, was the sister of Deborah Wentworth, the wife of Nathan B. Wiggin (1799-1869), one of Bangor's leading builder-architects. He may also have been persuaded to come by Thomas A. Hill, a prominent local lawyer, businessman, and sometime Penobscot County Commissioner, because Pond and Hill were natives of Sherborn, Massachusetts. Hill was a member of the building committee on a number of Pond's major Bangor commissions. However, since Bangor's building boom was well reported by papers on the Eastern seaboard, it is also reasonable to suppose that it alone provided the impetus for Pond's removal to the city. Many artisans came to Bangor in this period because of the opportunities it provided.

Pond appears to have begun his Bangor career with major commissions for public buildings, indicating that he arrived with solid credentials. During his years in the city, he frequently worked as an architect-builder on his own designs, but a number of his commissions are known to have been executed by others. Although he called himself "architect" in the membership rolls of the Bangor Mechanic Association and in the one city directory published during his residence (1834), his career typified the period of transition in the architectural profession. Despite his professional training, he would still labor as a carpenter unless fully occupied by the design and supervisory tasks of an architect. After the Panic of 1837, on one of his Bangor commissions, Pond again worked as a carpenter on his own design, probably a sign of the temporary slowdown in the city's econo-



Figure 1. First Parish Meetinghouse, Bangor, circa 1855 view (MHPC).

my, which apparently prompted his move to St. Louis. The letters written in 1851 by Pond's colleagues on the St. Louis Board of Aldermen and City Council indicate that he continued to work both as an "architect and mechanic" at least until that date.

Pond's special competence as an architect-builder is signaled by the fact that he and his partner, Benjamin Baker, were selected to build and finish the interior of St. John's Episcopal Church, designed and supervised by Richard Upjohn.⁶ Significantly, the referee on this project was his brother-in-law, Nathan B. Wiggin. Benjamin S. Deane, recently arrived in Bangor from Thomaston and Bangor's leading resident architect from about 1840 to 1867, was engaged to build the exterior of the church. Again, there was a family connection, for Deane's daughter married Nathan B. Wiggin's younger half-brother Andrew.

Pond's Bangor designs display a deep appreciation of the solid, well designed buildings of the Federal period as well as a practiced grasp of current Greek Revival style. Many are particularly well proportioned and engineered, and there is no evidence that he had difficulty in staying within the budget on his large public buildings.

Three early meetinghouses, built before his exposure to the dynamic ecclesiological Gothic of St. John's Episcopal Church, are essays in the current form of Gothic Revival, but even here, his instinct for good proportions overcame the limitations of the purely decorative Gothic (Figures 1, 2, 3). In studying the sequence of his three similar designs (Bangor, 1831; Orrington, 1832; Frankfort, now Winterport, 1833), one can see how he improved the proportions of the different parts of the building and called upon

the possibilities of frame structure and wood trim, so that he achieved at Winterport one of the finest "decorative" or "carpenter" Gothic meeting houses in the state. Significantly, the first and least successful venture in this vein of decorative Gothic Revival was the First Parish Meetinghouse, Bangor,⁷ a brick building in which the essentially Federal fabric could not blend with the ornamental wood finishes.

The Winterport church was previously attributed to Calvin Ryder because of a newspaper account describing him as the builder, but the contract for its construction by Ryder has recently been discovered⁸ and refers to Pond's plan (the same plan as the Orrington Meetinghouse) as well as to the alteration in proportions of its elements for the new site.

The interior finishing is specified in terms of the First Parish Meeting House in Bangor.

Now that the Winterport Meetinghouse contract has come to light, one can see that Pond influenced Ryder and possibly trained him, contributing to Ryder's fine grasp of proportion and predilection for carved ornament. These features are seen in the latter's James P. White House in Belfast of 1842. The relationship between Pond and Ryder, the slightly older man as mentor, can be specially sensed in the cupola of Ryder's James P. White House, elegantly carved with the acanthus and honeysuckle motifs favored by Pond and built just three years after Pond's Jewett House addition with cupola, the details of which are unknown. Pond's elegant Thrasyllus monument-as-cupola on his 1841 firehouse shares in the same design vocabulary and sense of proportion.

Pond must always have worked from plans and building contracts, and the latter survive for the public buildings and one rowhouse he designed in Bangor. None of the plans and contracts for private houses remain. Some Bangor architects, led by Salmon Niles (1804-?) and Charles G. Bryant, made a practice of registering their contracts in the Penobscot Registry of Deeds, and one Pond contract, for the Weatherbee Rowhouse Block, was so recorded.⁹ The contracts for Pond's work at Bangor Theological Seminary are in the Seminary's archives, that for the Penobscot County Courthouse is preserved in the county records, and the Winterport Meeting House contract, already discussed, is in the hands of the trustees of that building.

Reference is made in Bangor city records to two plans by Pond for work at the city almshouse.

However, the only plan by Pond so far discovered is a generic drawing, circa 1837, of a two-room school-house, hand colored and neatly drawn and labeled, which was also found in city records¹⁰ (Figure 9). It is the type of plan which was probably used in a variety of locations, being altered whenever the topography required.

In the same year as his work on the First Parish Meetinghouse at Bangor, Pond was retained to design the Penobscot County Courthouse.¹¹ His plans and specifications were submitted in December, 1831. Pond was one of the master workmen engaged to erect the structure. Completed in 1832, the brick courthouse was a two and a half story temple front building with triglyph frieze and Doric portico, eight bays long and four in width. A low square rusticated frame tower set just behind the facade elevation supported a circular belfry with round-arch openings flanked by engaged Doric columns and carrying a small low dome. Well detailed and proportioned in the emerging Greek Revival style, the building was a variant of the Federal type of courthouse. In 1859 the courthouse received additions on each side and was lengthened, the form in which it is seen in most photographs. It was demolished in 1901 to make way for its Beaux-Arts successor by Wilfred E. Mansur, which survives.

An important commercial structure, the Washington Buildings, was erected in 1832 by the Bangor Proprietary, organized under a state statute. Its larger shareholders included men prominent in the affairs of Penobscot County (Thomas A. Hill) and Bangor Theological Seminary and the First Parish Society (Hill, John Barker, James Crosby, George Starrett). Since the building displayed the same well proportioned, essentially Federal vocabulary that characterized Maine Hall and the Classical School, it has been attributed to Pond.¹² Constructed at the southeast corner of Main and Water Streets, the three-story hip- and pitched-roof structure ran 126 feet down Main Street in a series of blocks and measured 61 feet on Water Street. The stylish corner block contained eight bays and had a round corner which masked the uneven lot. At the street level, a small-paned shop window and entrance occupied the circular bay. Its Main Street elevation was designed as an arcade with three shallow recesses, two shop windows having fans or fanlights flanking a recessed doorway. These details of the corner block and the rebuilt lower blocks (after a fire in 1838, the lower sections were reconstructed in a plain, more functional style) are known from early photographs. What remained of the Washington Buildings was incorporated into the Freese Department Store in the early twentieth century, and the well designed corner section was taken down.



Figure 2. Meetinghouse, Orrington, 1990 view (MHPC).

Begun in the same year, the Classical School for the Bangor Theological Seminary was even more conservative and Federal in plan and detail, no doubt for reasons of economy and modesty of spirit.¹³ It was to be a simple two and a half story clapboard building, forty-five by twenty-two feet, with a match boarded tower carrying a cupola on Doric columns and a central facade gable containing a fan. Thus it was a small church-like Federal structure. The building contracts show it was erected by two builder-architects, Abiel D. Morton and Sumner Holmes, an indication that the active pace of building in Bangor allowed Pond to work purely as an architect on some projects within a short time of coming to the city.

The Classical School burned during construction and was never rebuilt, but the next of Pond's commissions for the Seminary was larger and has proved to be an enduring local landmark. Designed in 1833 and built in two stages, 1833 to 1835, Maine Hall was intended to imitate early nineteenth century institutional buildings such as Bartlett Hall at Andover Academy and Stoughton Hall at Harvard (Figures 5, 6). Again, Pond was not involved in the actual construction during this boom period.¹⁴



Figure 3. Union Meetinghouse, Winterport, 1990 view (MHPC).

Maine Hall measures 105 feet 7 inches by 38 feet and has four and a half stories. Its fourteen-bay facade is interrupted by a gable over the central six bays; within it is a round-arch window set within an arched frame having a stone keystone and capitals on the surrounds. Extra stability and fire resistance are provided by a wall running the length of the building in the center of the cellar and extending to the garret floor, and another running crosswise from the cellar to the ridge poles. A hexastyle Doric portico gave a fashionable Greek Revival finish to this well engineered and proportioned Federal structure, which provided dormitory rooms, lecture and recitation halls, and a library and chapel. Pond's specifications for such interior finishes as doors paneled on both sides, imitation marble chimney pieces, good locks, and molded trim around windows and doors were comparable to those of well fitted houses of the period.

In the late 1870s, all the six-over-six light sash was replaced by four-over-four light sash, and the Doric portico gave way to a longer Italianate portico with a jigsawn parapet which ends awkwardly beyond the first bay of each side section, altering the originally well composed facade. Nevertheless, because of its well proportioned mass and other details, Maine Hall continues to make an imposing and satisfying presence on the crest of "Institution Hill." The functions of Maine Hall changed as other buildings were erected on the campus, and it is now used primarily as a dormitory.

As these major institutional projects were under way, Pond must have been commissioned to design houses. The largest number of structures being built each year during Bangor's great population explosion were residences. Unfortunately, only a few can be assigned to Pond because of distinctive style and social circumstances. More simply functional and "workmanlike" designs by Pond, Charles G. Bryant, or other known architects of the era have become anonymous in the absence of contracts and plans. We know that Pond designed two terraces or row-houses because of the building contract for the Weatherbee Block. This contract makes reference to a plan by Pond and to details in "the Cram block... now occupied by Pond and others..", much as the contract for the Frankfort Meeting House referred to Pond's other two similar churches. Thus, the Cram Block, built on Harlow Street opposite the present Federal Building, was also a Pond design. The Cram Block contained five units and the Weatherbee Block four; the latter measured eighty-eight by thirty-two feet. Each unit of the Weatherbee Block was two and one-half stories high on the front (it had an extra basement story down the hill at the rear) with three bays: a pair of windows beside a door on the first floor and three windows on the second.¹⁵ The recessed entrance bays were enframed by pilasters and a molded entablature with a center panel. All the first floor window lintels also had center panels; these were probably carved because of Pond's predilection for carving. The low chimneys were set into adjoining walls, and the two central units had adjoining entrances, which gave the block an overall compositional unity.

James Crosby's house, built in 1833-34 on Oak Street opposite the First Parish Meeting House, is attributed to Pond because of its strong stylistic resemblance to the architect's work, because of Crosby's membership on the building committee for Maine Hall, and because Pond's 1833 specifications for Maine Hall twice refer to details in it.¹⁶ Crosby was active in the First Parish Society and undoubtedly came into contact with Pond during the construction of the 1831 church, perhaps introducing him at the Seminary as a result. The references in the Maine Hall specifications are:

The roof to be full raftered with purline plates and posts similar to those in James Crosby's house...

The ends of the same [roof] to be finished like James Crosby's Brick house except the pediment which is to be done according to the plan....

When it was first built, the Crosby House had a nearly flush central entrance; in it was an eight-panel door with sidelights and transom, and a delicate carving, a swag or beribboned vase, in a molded panel above the architrave, an essentially Federal detail.



Figure 4. Penobscot County Courthouse, Bangor, circa 1900 view (MPHC).

Since the house was of brick, this was the only carved architrave. James Crosby's widow survived him for forty-eight years and replaced this entrance with a transitional Greek Revival-Italianate portico to provide better protection from winter weather and to make it fit with its more up-to-date neighbors. The frontispiece itself was replaced by a pair of Italianate doors.¹⁷

Three brick double houses and a brick rowhouse block are attributed to Pond because their proportions and detailing fit with our understanding of his work in Maine Hall and the Crosby House. These are the Abner Taylor Double House of circa 1834, the Richard Treat Double House of 1835, the Samuel True Rowhouse Block of 1835-36,¹⁸ and the Dominicus Parker-John G. Brown Double House of 1834-35,¹⁹ the greatest of Bangor's bowfront Bostonian brick double houses. The detail of attic windows and the agreement with the economical specifications for the use of granite and straight-arch brick lintels in Maine Hall are seen in the True Block and the Treat Double House; the Taylor House pilasters and entablature with elaborate wood trim, as well as the attic window with its raised panel lintel, link it with the True Block. In the case of the Parker-Brown Double House, the attribution is based on the strong conservatism, similar to fine Federal work in Boston of an earlier generation and therefore comparable to Maine Hall, the Crosby House, and the Washington Buildings, as well as its sound, well engineered construction, particularly in

the elliptical stairs and roof rafters. Its elegantly varied interior trim, like that in Pond's own house, also fits with his work. Bryant, his prolific rival, does not seem to have given much emphasis to variety in interior trim, and his elliptical stairs tend to be cramped and less well engineered. Both halves of the Parker-Brown Double House have been converted into apartments, but the northerly house retains its original, beautifully built stair and almost all its elegantly varied trim; it is probably the finest double bowfront brick tenement of the type north of Boston. It appears to have been modeled on the Nathan Appleton-Daniel Parker Houses by Alexander Parris. In this house Pond's solid Boston training is reflected in the overall solidity, the fine proportions and good engineering of the elliptical stair, and the delicacy of the carved details.

The plan of another brick house, the Federal Asa Davis House, is attributed to Pond for strong reasons of circumstance.²⁰ The 1875 bird's-eye view of Bangor by J. J. Stoner shows that it formerly had a gable-roof; the addition of a full third story and a low hip roof in its conversion into an apartment house have obscured its character.

With his own house on State Street, designed and built in 1835 during his residence in the Cram Block, Pond broke sharply from the restraint and conservatively Federal aspect of his brick houses²¹ (Figures 7, 8). A three-bay side-hall house, it exhibited splendidly carved exterior details, notably an oversized door frame with eared architrave and a matching architrave on the garret window. Its two-panel door differs from conventional six- and eight-panel doors of the 1830s by having a meander frieze between its panels, which are set within recessed panels with elaborately carved bosses at their junctions. It seems to have been designed as a kind of visual advertising card as well as to indulge the architect's own delight in carved ornament. The four carved wreaths in the door architrave, the honeysuckle motifs in it and the frame, even the actual fluting of the window architraves, were the finest in a city where many other structures displayed carving of a high quality. On the interior, the house had an extremely well built elliptical stair and a variety of corner block trims, features which recur in the Parker-Brown Double House.



Figure 5. Maine Hall, Bangor, Theological Seminary, circa 1900 view (Courtesy of Bangor Theological Seminary).

During 1836, while the True Rowhouse Block was being erected, the building boom continued to increase in intensity. Most of Pond's energies in 1836 seem to have been devoted to the interior construction and finishing of St. John's Episcopal Church; and significantly, this was the one year during his and Bryant's practice in Bangor when Bryant designed a building at the Theological Seminary, the New Commons,²² and Pond did not work there. It is probable that he was able to draw plans for some of the many important residences built that year. The only commission actually known for 1836-37 is the plan for the two-room school house.

The Panic of 1837 strongly affected Bangor's economy. Although many individuals and the city as a whole eventually recovered, the panic stopped the pace of building and caused property values, which had become quite inflated, to drop considerably. Many of the housewrights, carpenters, and builder-architects attracted by the boom left the city, and Pond must have had a hard time. He had already sold his State Street house to John Fiske in February, 1837, an indication that he built it as an investment, before the worst effects of the panic had made themselves felt, and his only two known commissions in

the post-panic period in Bangor were for important remodelings. Both took place in 1839, and late in the same year he left Bangor for St. Louis, where he advertised his architectural expertise in *The Republican* on December 21, 1839.

Pond's private residential commission in 1839 was a major addition to the Albert G. Jewett House. The work was described in detail in the *Bangor Daily Whig and Courier* of August 10, 1839.²³ Since Jewett's tax lists show that the first part of the house was erected in 1832-33, it may also have been a Pond design. The addition contained a handsome saloon or ballroom, which had mirrors on slides that covered the windows during receptions. Over it were rooms connected by sliding doors; in the basement was a bathroom affording "accommodations for a warm or cold shower, or plunge bath;" and on top of it was a cupola. Since the house seen in this location on the 1853 Hill Brothers lithograph and 1875 Stoner bird's-eye view was a large five-bay house (by 1875 the cupola had already disappeared), it is likely that in the first phase the Jewett House had a side-hall plan, to which a further two bays were added. Quite possibly the mirrored window sliders were inspired by the first Harrison Otis Gray House in Boston, a Bulfinch



Figure 6. Rear elevation of Maine Hall, Bangor Theological Seminary, circa 1870 view (MHPC).

design. The journalist paid special attention to the “massy and yet finely proportioned white oak door at the entrance,” and the “inner doors and finish... all of mahogany.” Pond did the carpenter’s and joiner’s work on the addition.

In his second commission of 1839, the remodeling of the Old Commons at Bangor Theological Seminary, the housewright Leonard L. Morse did the carpenter work according to a plan by Pond.²⁴ The original Commons House had been designed by Nathaniel Pierce and built eleven years earlier, but once Maine Hall was completed, it was no longer needed as a dormitory. Pond’s plan converted this three and one-half story frame pitch-roof Federal institutional building into a stylish Greek Revival double house for two faculty households. A wide central hall was inserted and the two sides remodeled along the common partition wall. All the minimal institutional fittings, such as doors, mantels, and locks were replaced by good quality items, and exterior shutters and a handsome heptastyle Doric portico were added. The latter made an effective visual connection with the Doric portico on Maine Hall at the easterly side of the campus. This procession of structures became Chapel Row after the Chapel’s erection in 1858. The ell was made from the former dining hall, turned around. Subsequent alterations have obscured the quality and style of this substantial double house; and since both Maine Hall and the Old Commons have lost their Doric porticos, the linkage between these two Greek Revival structures has disappeared.

The only St. Louis building identified as Pond’s work in Lawrence Lowic’s *The Architectural History of St. Louis, 1803-1891: From the Louisiana Purchase to the Wainwright Building* is the Company No. 4 Firehouse.²⁵ This building was a creative reworking of compositional motifs used by Isaiah Rogers in his

Suffolk Bank²⁶ and by Bryant, most notably in his Pine Street Church,²⁷ Mercantile Bank,²⁸ and Kent-Cutting Houses.²⁹ In effect, Pond pays exuberant homage in the firehouse to the work of his former colleague or colleagues (if he actually knew Rogers). Particularly interesting is the relief of a pumper engine in the attic or cupola base, showing that Pond’s predilection for carved detail was adaptable to the depiction of modern equipment.

Among the unattributed buildings illustrated by Lowic are three which draw upon the same vocabulary: Pond’s well trained grasp of proportion and detail and the Regency interpretations of the Greek Revival with Thrasyllus motifs of Bryant’s and Rogers’ work. Hart Row (1850), the Odd Fellows Hall (1846), and the Peck Townhouse (1846) should probably be studied through newspapers and surviving records to see if there is some connection with Pond.³⁰

Pond’s obituary and the numerous letters addressed to the Secretary and Assistant Secretary of the Treasury recommending Pond to the appointment as Superintendent during the construction of the U. S. Custom House and Post Office designed by Ammi B. Young mention his experience in erecting “public as well as private edifices to the satisfaction of the parties involved.” Yet it has not been possible, despite the best efforts of Denys Peter Myers, to explain the description of Pond as “government architect” in *The Republican* of March 31, 1878. The only new attribution to come to light from the letters is that of the James B. Bowlin House, which was built by March, 1851, when Bowlin wrote in support of Pond. Myers, who uncovered this dossier of recommendations in the National Archives (Pond was officially recommended for his ability and integrity by the Board of Aldermen, Mayor, City Engineer, and head of the Water Works) also traced Pond through the St. Louis directory from 1840 to 1884. He suggests Pond may have been the city architect. Interestingly, Pond listed himself as “architect” or “architect and builder” from 1840 to 1859, then as “architect,” and from 1874 to 1882 under “architects and superintendents,” reverting to “architect” at the end.³¹ In 1859 and 1860 he was in partnership, for the first year with Hugo Hochholzer and then with Luther P. Eldridge. Thus, his role as a teacher may have continued in his St. Louis practice. All of the persons recommending Pond’s appointment stressed his respectable character as well as his experience and ability. Ironically, the man who received the job (Pond was a “sterling Whig,” possibly the reason he was not appointed) was accused of impropriety and removed in 1856; the Custom House was completed in 1859.³² The probity of Pond’s habits was again stressed in his obituary (see note 2). This was the source of the information that Pond was the architect of the First Congre-



Figure 7. Charles H. Pond House, Bangor, 1975 view by Richard Cheek (MHPC).

gational Church (Trinitarian). No illustrations of the church of 1860 or its earlier chapel of 1855 have been located. It has been described as “classically inspired” from a blurry “perspective drawing” (bird’s-eye view).³³

Although Pond’s successful career in St. Louis remains obscure, one extraordinary building, Waverley Plantation House of 1852 near Columbus, Mississippi allows a wider public the chance to appreciate his talents.³⁴ A massive, nearly square, hip-roof house carrying a story-and-a-half large octagonal cupola, flanked by paired chimneys, and having a colossal Ionic distyle in antis portico with recessed distyle in antis entrance behind, Waverley is one of the most original plantation houses in the south. Greek Revival on the exterior, its interior is transitional, with much of high style Italianate in moldings and centerpieces, a few Egyptoid touches, and Greek Revival doors. The second-story balcony with cast iron railing within its portico and the great octagonal central interior space with its four stories of balconies are striking, original, and functional in creating shade and ventilation necessary in the Mississippi climate. Although it lacks a colonnaded pavilion, using instead the colonnaded recess of Rogers’ and Bryant’s designs, the squarish block with large superimposed octagonal lantern and octagonal interior clearly evokes Palladio’s Villa Rotunda and its descendant, Chiswick Villa. Thomas Jefferson’s Monticello also evokes these prototypes, but it has a much looser and more idiosyncratic plan. Despite its New England



Figure 8. Doorway, Pond House, Bangor, 1945 view by Joseph Coburn Smith (MHPC).

clapboard cladding, Waverley is much more closely tied to its Palladian forerunners than the Virginia house, which owner Colonel Young or Pond, his architect, may actually have seen. One wonders what sources, observed or published, inspired Young or Pond to work in this vein.

Waverley equals Calvin Ryder’s finest residential work in its general conception, proportions, and detailing and goes well beyond the slightly fussy quality of the Bryant-inspired quasi-Regency design for the Company No. 4 Firehouse. One can only hope that more of Pond’s St. Louis career will be documented in the future, so that we can learn how he came to design Waverley and what works followed it.

Deborah Thompson

NOTES

1. Charles G. Bryant’s career has been presented in James H. Mundy and Earle G. Shettleworth, Jr., *The Flight of the Grand Eagle*, Augusta, 1977, hereafter Mundy and Shettleworth, *Grand Eagle*. More recent attributions of buildings and suggestions modifying some of Mundy’s and Shettleworth’s conclusions are found in Deborah Thompson, *Bangor, Maine 1769-1914: An Architectural History*, Orono, 1988, hereafter abbreviated “Thompson, AH.”

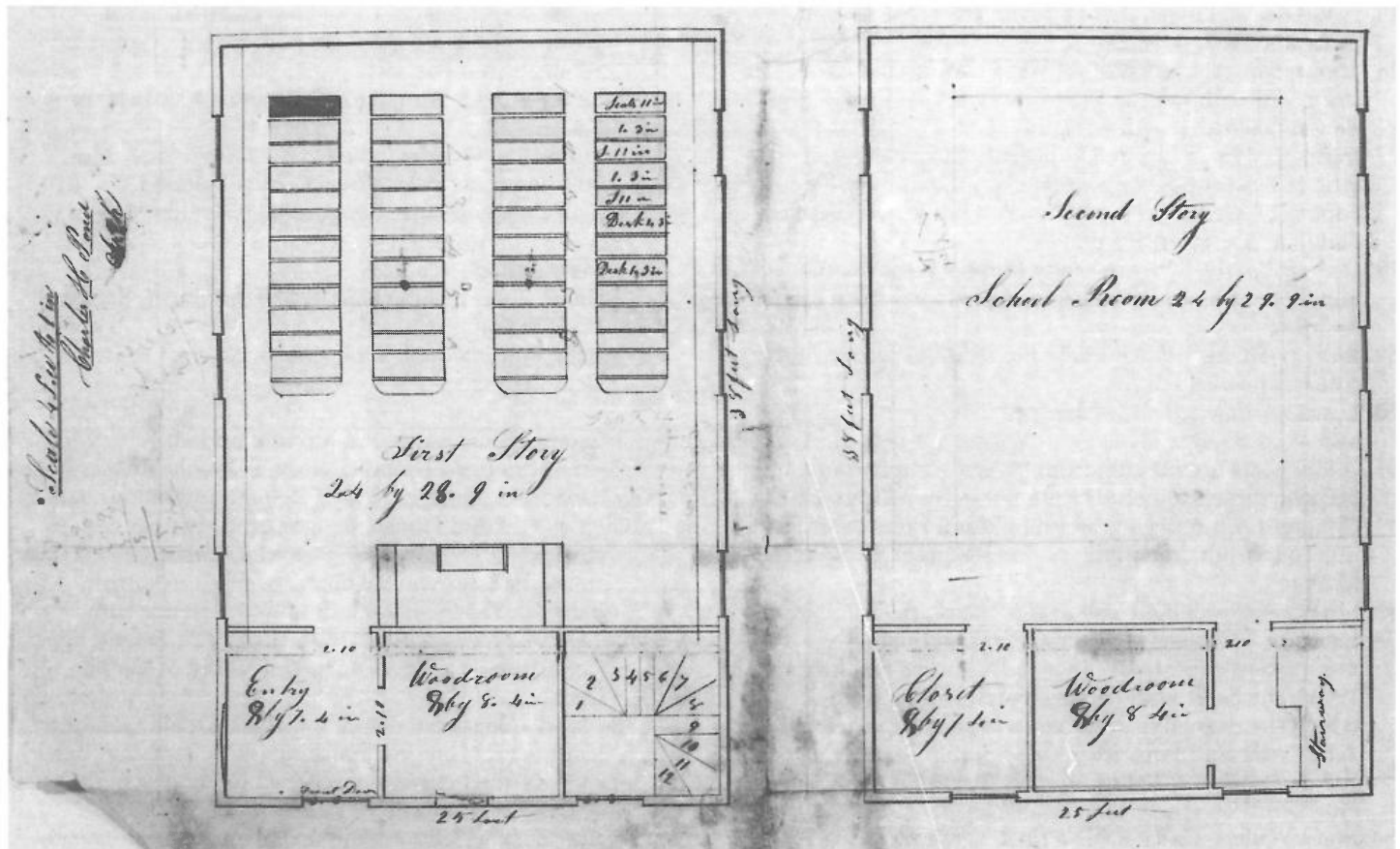


Figure 9. Plan for two room school by Charles H. Pond, circa 1837 (Courtesy of Special Collections, Fogler Library, University of Maine, Orono).

2. A letter from James B. Bowlin of St. Louis to the Hon. William Hodge, Assistant Secretary of the U. S. Treasury, March 25, 1851, states that "Pond is a Mechanic and Architect and has the benefit of a Boston Education in his business" (National Archives). New information on Pond's St. Louis career was provided for this article by Denys Peter Myers. This letter and another of the same date to Thomas Corwin, Secretary of the Treasury, identify Pond as the architect of Bowlin's St. Louis house.
3. Thompson, AH, pp. 116-18, on the "anthemion builder."
4. Ibid., p. 177, Hammond Street Church modeled after Hollis Street Church; p. 222, John Sargent, Jr. Block modeled after India Wharf.
5. *Missouri Republican*, St. Louis, March 31, 1878 and March 19, 1884 (obituary). I am grateful to Carolyn H. Toft, Director, Landmarks Association of St. Louis, Inc., for the first reference and to Gerhardt Kramer, F.A.I.A., of St. Louis for assistance since 1978 in trying to document Pond's career away from Bangor.
6. Thompson, AH, esp. pp. 179-82 and pp. 577-78, Appendix U, contract for Pond and Baker's work. It has not been possible to document Benjamin Baker's career.
7. Ibid., pp. 175-76; the subsequent discovery of the Frankfort contract naming Pond confirms the suggested attribution of the Bangor church to Pond.
8. The contract is in the possession of the Winterport Meeting House Association and was made known to Earle G. Shettleworth, Jr. by Col. Gordon Wildes. Most other known agreements are printed as appendices in Thompson, AH.
9. Thompson, AH, pp. 78-79, p. 568, Appendix G (Penobscot Registry of Deeds, Vol. 48, p. 120).
10. Ibid., pp. 198-200, fig. 178. The plan is on permanent loan from the City of Bangor to Special Collections, Fogler Library, University of Maine.
11. Ibid., esp. pp. 191-92.
12. Ibid., esp. pp. 224-27 and p. 206, Map 9.
13. Ibid., esp. p. 186, pp. 581-83, Appendix AA, contract between Seminary Trustees and A. B. Morton and S. Holmes.
14. Ibid., esp. pp. 186-88, pp. 583-87, Appendix AB, contract between Seminary Trustees and Leonard L. Morse for joiner's work, Maine Hall, 1833 and Appendix AC, contract between Trustees and Jeremiah Berry for mason's work, Maine Hall, 1833.
15. Courtesy of Mrs. Prentiss Godfrey. Prentiss Godfrey is the grandson of John E. Godfrey, the noted Bangor historian, who lived in one tenement of the Weatherbee Block before building Cliff Cottage; his son Fred was born there.
16. Thompson, AH, p. 76-77, figs. 52 and 53.
17. Ibid., p. 88.
18. Ibid., p. 102, figs. 77-79.
19. Ibid., pp. 128-32, figs. 111-14.
20. Ibid., p. 122, fig. 106.
21. Ibid., pp. 77-78, fig. 54. Cf. Mundy and Shettleworth, *Grand Eagle*, pp. 50-51.
22. Ibid., pp. 188-89, fig. 174.
23. Ibid., p. 80, transcription.
24. Ibid., pp. 185-86, fig. 171, p. 579, Appendix Y, contract for remodeling of Old Commons.

25. Lawrence A. Lowic, *Architectural Heritage of St. Louis*, St. Louis, 1982, p. 56, fig. 32.
26. Thompson, AH, p. 212, fig. 190; especially the two-story Ionic columns and balcony with cast iron railing, Thrasyllus frieze with wreaths.
27. Ibid., pp. 178-79, fig. 165, especially the rectangular attic or base supporting a tower, on the firehouse a cupola, as well as in the Thrasyllus frieze over a colonnade, in the entrance hall.
28. Ibid., p. 23, fig. 208, especially in the type of cupola and its relation to a similarly proportioned three bay building.
29. Ibid., p. 56, fig. 31, especially the recessed second story colonnade with railing.
30. Lowic, *Architectural Heritage of St. Louis*, p. 64, figs. 43 and 44; p. 53, fig. 28.
31. A few years are missing from Myers' compilation because directory volumes are not in the Library of Congress. I am most grateful to him for this contribution to our understanding of Pond's career away from Maine.
32. Lowic, *Architectural Heritage of St. Louis*, p. 77.
33. Letter of Katherine Neilson Kurtz, Landmarks Association of St. Louis, Inc., to D. Thompson, July 15, 1980. The book with perspective drawings from which she drew this description is evidently *Pictorial Saint Louis*, St. Louis, 1875. See John W. Reys, *Views and Viewmakers of Urban America*, Columbia, Mo., 1984, No. 2057.
34. Mary Wallace Crocker, *Historic Architecture in Mississippi*, Jackson, n.d., pp. 130-4; Mills Lane, *Architecture of the Old South: Mississippi and Alabama*, New York, 1987, pp. 108-09; Charles Witsell, Jr., "Waverley, Dedicated Couple spend 15 Years Restoring Mansion that had been vacant for half a century," *American Preservation*, December, 1978, pp. 65-72. Waverley Plantation House, and its design by Pond, were discovered during a tour by Gerhardt Kramer, F.A.I.A., who kindly called my attention to the information at the time, in 1984.

KNOWN COMMISSIONS IN MAINE BY CHARLES H. POND

First Parish Meetinghouse, Bangor, 1831, Demolished
Penobscot County Courthouse, Bangor, 1831-32,
Demolished

Maine Charity School (now Bangor Theological Seminary), Classical School, 1832-33. Burned during construction; never completed.

- * Washington Buildings, Bangor, 1832, Demolished; part of original structure contained within Freese Department Store Building, but totally rebuilt and concealed

Orrington Meeting House, 1832, Extant

Cram Rowhouse Block, Bangor, 1833, Demolished

Frankfort (now Winterport) Union Meeting House, 1833, Extant

Maine Charity School (now Bangor Theological Seminary), Maine Hall, 1833-35, Extant. Contract in Seminary records.

Plan for Bangor Almshouse hospital, 1833, Lost; probably unbuilt

Plan for Bangor Almshouse remodeling, 1834, Lost; building (now part of Beal College) altered

James Crosby House, Bangor, 1833-34, Demolished

Washington Weatherbee Rowhouse Block, Bangor, 1834, Demolished

- * Richard Treat Double House, 37 Fifth Street, Bangor, 1835, Extant

- * Abner Taylor Double House, Bangor, circa 1834, Demolished

- * Asa Davis House, 13 Adams Street, Bangor, 1834-35, Extant. Third story and hip roof added.

- * Dominicus Parker-John G. Brown Double House, 77-79 Broadway, Bangor, 1834-35, Extant; interior alterations
- Charles H. Pond House, Bangor, 1835, Dismantled, in storage

- * Samuel True Rowhouse Block, 60-66 Court Street, Bangor, 1835-36, Extant, modified, exterior trim lost
- Plan for two room schoolhouse, circa 1837, Extant, Special Collections, Fogler Library, University of Maine, Orono

St. John's Episcopal Church, Richard Upjohn, architect, [contract for] interior finishing [with Benjamin Baker], 1835, Burned, replaced, contract in Penobscot Registry of Deeds

Maine Charity School (Bangor Theological Seminary), remodeling of Old Commons as Double House, 1839, Extant, modified, contract in Seminary Records

Addition to Albert G. Jewett House, Bangor, 1839, Demolished

KNOWN COMMISSIONS ELSEWHERE BY CHARLES H. POND

Firehouse, Company No. 4, St. Louis, 1841, Demolished

James B. Bowlin House, St. Louis, by 1851, Not located

Waverley Plantation House, near Columbus, Mississippi, 1852, Extant

First Congregational Church (Trinitarian), Tenth and Locust Streets, St. Louis, 1855 chapel, 1860 church, Demolished

** An asterisk denotes work attributed to Pond because of strong circumstantial and stylistic evidence.*

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Earle G. Shettleworth, Jr., Editor

Roger G. Reed, Associate Editor